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Advice as to the placing at public or private sale of art work of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value will find our service on these lines a saving of time, and, in many instances of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

THE DECEMBER BURLINGTON.

"A portrait of Henry Sidney, Earl of Romney," by Kneller, in the Natl. Portrait Gallery, is the frontispiece of the December number of the Burlington Magazine. The text is by C. J. Holmes. Sir Claude Phillips signs an article on Paris Bordone, with which are reproductions of two pictures, "The Holy Family with a Donor" and "The Repose in Egypt," the former owned by Admiral Warrender and the latter by Mr. Bernard Berenson. Martin S. Briggs has the second article, on St. John's Chapel, in the Church of St. Roque, Lisbon, while A. F. Kendrick signs the third one on the "Tapestries at Eastnor." G. Baldwin Brown writes of the highly interesting work on architecture that passes under the name of Vitruvius. The destroyed Tiepolo of the church of the Scalzi in Venice, is reproduced in the "Monthly Chronicle." There are notes "On pictures in the Royal Collections" which include Anne Killigrew's "James the II," by Lionel Cust. Whistler's "Portrait of his Mother" is by Frank Gibson. Mr. Gibson, speaking of the pose, differing from Mr. Pennel, suggests that it might have been inspired by Charles Keene's etched portrait of Mrs. Edwards. The Burlington may be obtained of the American Agent, James B. Townsend, 15 East 40th St.

CAN ART BE CONCENTRATED?

A writer in the Phila. Press, while lauding Mr. Charles L. Freer for his recent generous and public spirited offer to erect a million dollar building in Washington, D. C., to house the superb collection of art works which he had previously donated to the Nation questions whether the gifts of buildings and collection are "wise" in principle.

The argument which the writer uses, as against Mr. Freer's action, is that as the future of the United States as an artistic shrine depends upon the generosity of just such Americans as Mr. Freer, in contrast to European

countries, where the Governments have collected their art treasures and placed them in Government built and owned Museums—the concentration of the art treasures, owned now by private American collectors in Washington, as Mr. Freer, he says "evidently desires from his own gift"—would lessen, if not destroy, civic pride and thus injure rather than aid art interest in this country?

It is pointed out that Detroit itself is presumably disappointed, if not shocked, at the coming removal of the Freer collections from that city; that Phila. would, as presumably, not contemplate with pleasure the removal, some day, to Washington of the Widener collections from its own limits, and that the same would apply to Pittsburgh, Boston, Chicago, and even New York. The value of the possession of, even small, if choice, collections of art works, to a city or community, is proven by the Wallace collection of London, to which we might add the pride of Boston is the collection of Mrs. Gardner, even if she does not always show it generously—and that of Minneapolis is the Walker collection.

We are not so sure, while admitting the justice of some of the conclusions of the writer in the Phila. Press, that Mr. Freer contemplates that any appreciable number of American collectors will follow his example, but the question is an interesting and important one, and one that can be well and widely discussed with good results.

THE OPEN FORUM

Letters for this column must not exceed 500 words in length at the most and should be limited, if possible, to 100 words. As a rule condensation and brevity make for force and effect. There are few subjects that cannot better be treated in 100 than in 500 words. If letters exceed the above allowed limit of 500 words they will be "cut" to that space. Letters must be accompanied with name and address of sender, not necessarily for publication (although a letter signed with one's own name is always stronger than one with a pseudonym) but as an evidence of good faith. We cannot publish anonymous communications.

Why Artists Grow Discouraged.

[The following interesting letter was recently received from a prominent American painter and a subscriber to the ART NEWS of 10 years' standing.—Ed.]
Editor AMERICAN ART NEWS:

Dear Sir: Your very courteous letter as to my discontinuance of subscription to the ART NEWS was duly received. I assure you this was not caused by any dissatisfaction with the quality nor conduct of the journal. You give all the art news, and you give it in excellent form. And my discontinuance was not a measure of economy. The price of the ART NEWS is very reasonable. Your suggestion that I was perhaps actuated by any resentment at opinions you may have expressed, is farthest of all from the fact. I have the poorest possible opinion of the man who "stops his paper" from such a paltry motive.

"Why, then," you will naturally ask, "stop the ART NEWS?" Because I am losing my interest in Art. I am forming an interest for other things. Art is a dead wall—that is, for the artist who isn't exceptionally strong—which I certainly am not,—or the artist who can hustle, pull wires, and do still more humiliating things. I couldn't do those things if I wanted to.

I am not complaining that I can't make money nor acquire fame from Art. You know that very few, even of the best, can make a living out of it. And no American artist can be said to be famous. Even the names of the most prominent and successful artists are unknown to the vast majority of educated and well-to-do people.

Can't Show His Work.

But there is no possibility for me—and for a very great many like me—even to show my work; and it takes the life out of one's work to feel the certainty that no

one is ever going to see it. Imagine a writer knowing absolutely that he would not be allowed to offer his work to any publisher! And, except for the favored few, that is the situation in New York with regard to the rank and file of artists and their opportunities to offer their work to buyers in exhibitions.

I am no neglected genius, whose superior work is shut out of the Academy by the wickedness and lack of appreciation of its members. I am only one of the many who, till a few years ago, were usually accepted, and sometimes hung on the line. And—what is more—my works were frequently sold. I suppose everyone in the art world knows how this condition of affairs came about. However, I don't remember ever having seen any mention of it in print.

The "Incurable Rotten Spot."

It all comes down, in the first place, to the one—apparently incurable—rotten spot in the local art situation: the lack of any suitable exhibition place. That old evil has been gone over till everyone is sick of it, and has given it up as hopeless. As has been frequently remarked, the only people who might, perhaps, remedy it are the Academicians, and they are very comfortable as matters stand. I don't mean to say anything against them. They are very good fellows, most of them. It would probably be asking a good deal to expect them to make the sacrifice of time and labor it would involve—even if they had the ability. Anyway, I am only complaining of conditions.

Academy and Society Merger Injurious.

The thing that made these conditions very much worse—that made it vastly harder for the "outsider" to get any showing—was the merger of the Academy and the Society of American Artists. This clever arrangement was, of course, borrowed from Wall Street. Formerly all the Academicians were sure of space in their own show, and all the American Artists were sure of space in theirs. But they were by no means so safe in the other fellows' show. Now all of them are sure of a showing in both exhibitions. But, of course, the space available for outsiders is correspondingly diminished.

That is the situation. Apparently there is no help for it. Indeed, it must grow worse. New organizations can be—have been—formed by outsiders, presumably with a view to ultimate merging with the Academy. If this kind of thing is carried far enough of course there will not, eventually, be any room for outsiders at all. Perhaps there ought not be. It all depends upon whether an art organization is intended to encourage art growth generally, or to exclusively promote the interests of its members.

Obviously, however, you are not in any way responsible for these conditions—quite the contrary. So, in view of your very friendly expressions—which I wish to return most cordially—I will reconsider my intention of discontinuing my subscription to the ART NEWS.

Very sincerely yours,

American Artist.

New York, Dec. 21, 1915.

Pennell Answers Beaulieu.

Editor American Art News:

Dear Sir:

I do not know whether the William Beaulieu, who writes at great length of "Those Exposition Awards" in your last issue, visited the Panama-Pacific Exposition. But I do know, that he knows nothing about what he is talking about. When he says "the Whistler room nailed up with canvases mostly picked up in London, for motives we (he) cannot define."

As a matter of fact there were but three canvases sent from London—and the reason why they were sent, was because they were important—the most important canvases in the Whistler room—and represented three periods of Whistler's work.

But what I cannot "define"—to use Mr. Beaulieu's expression is his failure to note the absence of Arthur B. Davies—whose absence was as much regretted as that of any of the others he has mentioned.

It is also rather characteristic that he confines his list of omissions to real oil painters. Oil paint is not the beginning, end and all in all of oil—as most painters in America would like it to be believed.

And Mr. Beaulieu might have referred to W. B. van Ingen—who so far as I know—is the only man to paint the Panama Canal—the only man to make decorations out of it—and the only painter to be recognized by the U. S. government, and ignored at San Francisco, and also by Mr. Beaulieu.

Joseph Pennell.

N. Y., Dec. 21, 1915.

OBITUARY.

Mrs. Elsie Ives.

Mrs. Elsie Ives, wife of Percy Ives, an artist of Detroit, and herself a painter, died Dec. 11 in that city, aged 51. Previous to her marriage in 1889 she had exhibited in Chicago and other cities. Mr. Ives' por-

trait of his wife, whom he first met in Paris, was recently awarded the first prize in the Scarab Club exhib'n in Detroit. Mrs. Ives is survived by her husband and a son.

Fritz Lissmann.

Fritz Lissmann, born in 1880, fell in battle lately. His specialty was animal and bird life. He had been resident in Hamburg since 1906.

Robert Ockelmann.

Robert Ockelmann, aged 60, died recently in Dresden where he had originally studied under Schilling. Figurers were his specialty.

F. Hart Nibbrig.

The artistic world of Holland has been expressing its regret at the death of F. Hart Nibbrig, best known as a landscape painter. His studies had been at the Amsterdam Academy and under Cormon in Paris.

WILLIAM WALTON.

A Tribute.

Good friend and true and noblest of thy kind,
We are the band of mourners left behind
To chant, in broken cadences, thy dirge.
O may a gladder song arise to purge
Our hearts of bitterness! Thy memory
Of comradeship enjoyed must ever be
Our solace. Nay, what though thy brush and pen
No longer bear their messages to men?
The message of thy soul is higher still.
Shy spirit, rest thee quietly until
We meet again. Would we might learn of thee—
Thy kindly ways, thy matchless loyalty!
In God's own sunshine, far from wind and wave,
We lay the laurel on thy new-made grave.

L. S.

LAWYER "SOME" ART VALUER.

Gustave C. Langenberg, portrait painter, who died Nov. 27 last at St. Mark's Hospital, is alleged to have left paintings in his studio at 106 West Fifty-fifth street worth \$113,000. This statement was made in a petition filed in the Surrogates' Court by Mr. Israel Ellis, a lawyer, of 116 Nassau street, who has a claim for \$40 for professional services. He asks that Elsie Foige, the artist's niece and nearest of kin, who was appointed administratrix of his estate, be compelled to increase her bond from \$2,000 to \$25,000.

When Miss Foige filed her application for letters of administration she alleged that the decedent's estate, consisting of \$500 in household effects and the remainder in his paintings was worth not more than \$2,000.

Ellis's petition gives the following paintings with their values as stated by Langenberg:

Life size portrait of President Wilson, \$15,000; "Repose in a Studio," \$10,000; "Elascala Market," a Mexican landscape, \$25,000; "Dutch Girl Smiling," "Torreon, Mexico," and "In Pennsylvania," the three worth \$13,000; "Dutch Girl With a Cat in a Field," \$5,000; four Belgian landscapes, \$12,000; "Madonna," \$5,000; "Bismarck," \$3,000; "Miss Christensen," \$5,000; "Mademoiselle," \$10,000, and other paintings worth \$10,000.

A. Seligmann Gallery Not Sequestered.

A special cable despatch to The Sun from Paris, says in regard to a report printed in the Paris newspapers to the effect that Arnold Seligmann's art gallery had been sequestered on the ground that Mr. Seligmann was of German nationality, Mr. Seligmann's manager told the correspondent of The Sun that the story was untrue. It had its source, the manager said, in the action of a French court in holding a Beauvais tapestry screen, valued at 72,000 francs (\$14,400), until after the war, when it is to be sold.

The screen was bought by Mr. Seligmann, the manager said, on a joint account with M. Guerault, another art dealer. The latter wished to sell it now, while Mr. Seligmann preferred to wait until there was a better market. M. Guerault brought suit, Mr. Seligmann's manager says, alleging that Mr. Seligmann was still a German, under the Delbrueck law limiting the naturalization of Germans. The manager said Mr. Seligmann was naturalized in England in 1898.

AMONG THE DEALERS.

Mr. Eugene Glaenger, of Jacques Seligman & Co., 705 Fifth Ave., sailed from Bordeaux, Dec. 14, and was due on Christmas eve.

C. P. Snow, art dealer, has taken the store at 24 East 49th Street.

LEFT PICTURES TO FRIENDS.

Charles S. Sykes, real estate operator, who died recently, left various pictures to relatives and friends.

Henry Morgenthau, Jr., receives W. R. Lee's "Navaho Shepherdess," Mrs. Josephine Morgenthau, "The Rag Gatherers," by Whistler, and Mrs. George Lebolt, "Monk," by Novak; "Boticelli Madonna" by Edwards; "Miranda" and "On the Bay of Naples," by J. C. Webb.